

CAMERA SCRIPT

BBC

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63238A

63239A

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"DOCTOR WHO"

JJJ

Drama Script
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E. 709

T2

"The Dæmons"

by

GUY LEOPOLD

Episodes 1, ~~2~~

ProducerBARRY LETTS
DirectorCHRISTOPHER BARRY
Script Editor	...	...	...TERRANCE DICKS
PA	...	...	...PETER GRIMWADE
AFM	...	...	...SUE HEDDEN
Assistant	...	...	...SUE UPTON
Designer	...	...	...ROGER FORD
Costumes	...	...	...BARBARA LANE
Makeup	...	...	...JAN HARRISON
Visual Fx	...	...	...PETER DAY
F.A.	...	...	...JOHN O'SHAUGHNESSY
TM1	...	...	...RALPH WALTON
TM2	...	...	...BERNARD FOX
Sound	...	...	...TONY MILLIER
Grams	...	...	...GORDON PHILLIPS
Vision Mixer	..	...	...JOHN GORMAN

ep. 1

'JJJ'

CREW 13

Tuesday, 11th May 1971 - TC4

1030-1300	Camera Rehearsal with TK
1300-1400	LUNCH
1400-1500	Camera Rehearsal with TK
1500-1530	Lineup
1530-1600	RECORD : VTC/66793
1600-1800	Camera Rehearsal with TK
1800-1900	DINNER
1900-1930	Lineup
1930-2200	RECORD: VTC/6HT/63237/63238A/63239A

Transmission:

Saturday, 22nd, 29th May, 5th June 1971

BBC 1

* * * * *

"DOCTOR WHO - The Daemons"

At the Devil's Dyke, near the peaceful English village of Devil's End, an excavation is in progress. Professor Horner and his team plan to cut open the barrow at the end of the Dyke. Television outside broadcast cameras will cover the event.

The Professor scoffs at the warnings of Miss Hawthorne, a local 'white witch', that this will bring about disaster, although mysterious and terrifying events in the village seem to prove her right. However, the new vicar, a certain Mr. Magister, also refuses to listen to Miss Hawthorne.

The Doctor is strangely worried by events at Devil's Dyke and he and Jo go to watch the excavation.

The barrow is cut open and mysterious forces erupt killing the Professor and burying the Doctor. Yates and Benton who have watched the outside broadcast of the dig set off the Devil's End at once. By the time the Doctor recovers from the shock of his experience a mysterious heat-barrier has sealed off the village and surrounding area from the outside world.

Soon it emerges that the new vicar is none other than the Master, who is using his powers to summon up an immensely powerful Alien being whose space ship has been buried in the barrow for hundreds of years. The Master's aim is to persuade the Alien to use his immense powers to make the Master ruler of the Earth.

The Doctor and his friends struggle to defeat the Master's plan. The Doctor works out a way to defeat the heat-barrier and tries to break the Master's hold on the terrified villagers. But he is unable to prevent the Master summoning up the Alien for a final confrontation. The Doctor pleads with the Alien to leave Earth and let mankind work out its own destiny. But his plea is refused and the Alien is about to strike him down when an unexpected action by Jo saves the day. The Alien is destroyed and the Master is finally captured by Unit.

CAST:

Doctor Who	.....	JON PERTWEE
Jo Grant	.....	KATY MANNING
Brigadier Lethbridge Stewart	..	NICHOLAS COURTNEY
The Master	.....	ROGER DELGADO
Captain Yates	.....	RICHARD FRANKLIN
Sergeant Benton	.....	JOHN LEVENE
Miss Hawthorne	.....	DAMARIS HAYMAN
Professor Horner	.....	ROBIN WENTWORTH
Fergus	.....	DAVID SIMEON
Squire Winstanley	.....	ROLLO GAMBLE
Bert	.....	DON McKILLOP
Girton	.....	JOHN CROFT
Garvin	.....	JOHN JOYCE
Dr. Reeves	.....	ERIC HILLYARD
Bok	.....	STANLEY MASON
<u>Film only</u>		
Harry	.....	JAMES SNELL
Bakers Man	.....	GERALD TAYLOR
PC Groom	.....	CHRISTOPHER WRAY

Extras:

Corporal	.....	PATRICK MILNER
TV Cameraman	.....	ROBIN SQUIRE
Ladies in Pub	.....	LILY HARROLD MO RACE
Villagers	.....	RONALD MAYER, JOHN TATHAM, DAVID J. GRAHAM, JIMMY MAC, MICHEARL EARL, RICHARD LAWRENCE, CHARLES FINCH, ROY PEARCE, VIC TAYLOR, ALAN LENOIRE,
TV Unit	.....	LESLIE BATES, STEPHEN ISMAY, RON TINGLEY, ANTHONY CASE

* * * * *

Sets:

Barrow
Church/Vestry/Cavern
Pub
Unit Duty Room
Brigadiers Flat

* * * *

Technical Requirements:

Cam. 1 Nike CSO Op.
Cams 2-5 Peds
4 Booms/Stick mike
TK
TJ scanner
TV Monitors in Pub/Duty Room sets *

"DOCTOR WHO"

'The Demons'

by

Guy Leopold

EPISODE ONE

TELECINE 1 ()

Opening titles + TJ SLIDES

Opening pattern - Dr. Who Face

DOCTOR WHO

s/i

1. "The Dæmons"
2. by GUY LEOPOLD
3. Episode 1

TK 1 cont. (4' 57")

Ext. Village Streets. Night.

The village of Devil's End is an eerie place. Sudden gusts of wind shudder the trees and are gone again. An owl hoots in the distance. In the deserted street a cat bristles and spits - at nothing.

The church stands out against the night sky, very squat, very Norman. In the churchyard, something is moving secretly about, snuffling through the foliage.

The only light to be seen comes from the pub. We see the sign: 'The Cloven Hoof'.

A MAN comes out of the PUB, HE has a dog with him. As he walks past the churchyard, the dog growls and dashes through the gate, barking furiously.

There is a high pitched chattering noise, the dog's barking turns into a yelp, then silence.

The DRUNK goes in to investigate.

Ext. Churchyard. Night.

As the DRUNK staggers in looking for his dog the chattering noise comes again. He looks up - and screams in sheer terror at what he sees.

Ext. Village Street. Day.

MISS HAWTHORNE, a somewhat eccentrically dressed lady in her fifties, is pestering DOCTOR REEVES, as he makes his way to his car.

MISS HAWTHORNE: He died of fright, Doctor. I don't care what you say. The man died of fright!

REEVES: My dear Miss Hawthorne, the medical diagnosis is quite clear. He died of a heart attack,

MISS HAWTHORNE: But his face ...!

REEVES: Slight protrusion of the eyeballs; rictus drawing the lips back over the teeth. Common enough in heart failure.

DOCTOR REEVES gets into his car.

MISS HAWTHORNE: The signs are there for all to see. I cast the runes only this morning.

REEVES: You'll have to excuse me. I have my rounds to do.

MISS HAWTHORNE: If Professor Horner opens that barrow, he'll bring disaster on us all ...

DOCTOR REEVES drives away.

MISS HAWTHORNE calls after him, with intense conviction in her voice:

MISS HAWTHORNE: This is just the beginning!

Ext. The Barrow. Day.

This is the scene of an archaeological dig.

As at Silbury Hill the BBC outside broadcast cameras are present, and there is a great deal of bustle.

ALISTAIR FERGUS, the Presenter of the TV programme is in the middle of it.

FERGUS: Professor Horner! Where's he got to for Pete's sake. Harry!

HARRY THE P.A. comes bustling up.

HARRY: All right Alastair - what's up?

FERGUS: Where's Professor Horner?

HARRY: Probably in make-up - unless he's had second thoughts and scarpered.

FERGUS: What!

HARRY: Well, you know the local chat. Death and disaster if he opens the barrow.

FERGUS: They'll be a disaster if he doesn't get a shift on - we're supposed to be on the air in twelve and half minutes.

HARRY: O.K., Okay I'll chase him up.

HARRY bustles off.

FERGUS shakes his head at the chaos all round him.

Unit Workshop.

DOCTOR WHO is fiddling with something in Bessie's guts, while JO stands by handing him spanners and so on.

JO: But it really is the dawning of the age of Aquarius.

DOCTOR WHO: So?

JO: Well, that means the occult, you know, the supernatural and all the magic bit.

DOCTOR WHO: Really, Jo. You astound me. I'm obviously wasting my time trying to turn you into a scientist.

She hesitates and DOCTOR WHO laughs. She joins in.

DOCTOR WHO gives her a look and goes on working.

JO: How do you know there's nothing in it?

DOCTOR WHO: How? I just know, that's all. Everything that happens must have a scientific explanation, if you only know where to look for it.

During the last few speeches DOCTOR WHO has closed Bessie's bonnet and walked over to the bench by the entrance, where he starts to work at a small black box.

As they continue talking we CUT BACK to Bessie. Her motor starts and she pulls out, going round in a tight circle.

JO: Suppose something happens and nobody knows the explanation - nobody in the world - in the Universe! That'd be magic, wouldn't it?

DOCTOR WHO: For a reasonably intelligent looking lady you have the most absurd ideas.

JO: Doctor! Look!

He turns to look at Bessie,
who is well under way by
now.

DOCTOR WHO: Bessie! What are you
up to? Come here at once.

Bessie pulls up alongside
them.

DOCTOR WHO: How dare you go
gallivanting around like that?

Bessie waves both doors
simultaneously.

DOCTOR WHO: Are you sorry?

Bessie bleeps her horn.
JO'S EYES are popping out.

DOCTOR WHO: All right then, I'll
forgive you. Now go back to your
parking place before I change my
mind.

Bessie gives a plaintive
bleep and goes.

YATES. I know there's a good
explanation for all this, but I
just can't think of it for the
moment.

He has come un unnoticed
during Bessie's dance.

DOCTOR WHO: Would you believe magic?

YATES: No.

DOCTOR WHO: Jo would.

JO: That's not fair.

DOCTOR WHO: Well?

JO: Oh, I don't know; I suppose it was you.

DOCTOR WHO: Naturally. Or rather scientifically. Solenoids and a serve - mechanism in Bessie and a radio control unit here.

He produces the small black box.

DOCTOR WHO: You see how easy it is to be a magician.

JO: How infuriating can you get? Doesn't prove anything anyway.

DOCTOR WHO: Would you like me to show you some more?

JO: No thanks. I've had enough of your childish tricks. I want to see that programme. Would you give me a lift Mike?

She marches off.

YATES: You coming, Doctor?

DOCTOR WHO: Coming where?

YATES: To see that TV programme ...

DOCTOR WHO: Not you too?

YATES: Wouldn't miss it for worlds.
Very exciting. Forecasts of doom
and disaster if anyone disturbs
the burial chamber.

DOCTOR WHO: Captain Yates, I give
up.

YATES: Well, you never know.
Devil's End has a funny reputation.

DOCTOR WHO: Where did you say?

YATES: Devil's End. The village
near the dig. Doctor ... are you
all right?

DOCTOR WHO: Devil's End ... Devil's
End ...

It obviously rings a large
and disturbing bell. DOCTOR
WHO suddenly 'comes to'
grabs his jacket and starts
to leave.

DOCTOR WHO: Come on.

YATES: Where to?

DOCTOR WHO: To see that programme
of course.

He goes.

END TELECINE 1

1. 4 C 1. INT. CAVERN. DAY. (4C, 1C,) /Stick mike/
MS FERGUS (THE CAVERN IS A MIXTURE OF CRYPT AND
CAVE. ALCOVES IN THE WALLS CONTAIN
TABLETUX OF HOODED FIGURES UP TO NO
GOOD. IN A NICHE - A GARGOYLE FIGURE.
ALASTAIR FERGUS, WHO IS AD-
DRESSING THE CAMERA.)

s/i TJ SLIDE
ALASTAIR FERGUS
2. 1 C
HLS FERGUS/
FERGUS: Devil's End.....The
very name sends a shiver up
the spine. The witches of
Devil's End.....the famous curse
....the notorious cavern/where
the third Lord Aldbourne played at his
18th century parody of black
magic. Devil's End is part of
the dark mythology of our child-
hood days. And now...for the
first time.....the cameras of
the BBC have been allowed to
come into the Cavern itself.....

CRANE DOWN to
MLS FERGUS

PAN him R

(THE CAMERA PULLS BACK TO SHOW
THE ENTIRE CAVE.)

HOLD FERGUS
to MCU

FERGUS: In this cavern pagan
man performed his unspeakable rites:
in this cavern the witches of the
seventeenth century hid from the
fires of the Scottish King James,
witch-hunter extraordinary; in
this cavern....but I could go on
all day. There is something
strange about Devil's End. Is
Professor Horner being as foolish
as his critics suggest? I must
admit, standing here in this un-
quiet place, I'm beginning to
wonder myself.....

TELECINE 2 (1' 17")

SOF

Ext. Barrow. Day.

HARRY gives a cue to
FERGUS. He is speaking
directly into camera.

FERGUS: Since I recorded that earlier,
the archaeological dig has proceeded apace.
Professor Horner and his team have cut
their way into the Devil's Hump - as this
barrow is called by the locals, as if it
were a giant pie. But now the question is,
can Prof. Horner pull out his plum?
(CHUCKLES)

HORNER: Get on with it, man.

FERGUS: Or will the Professor be proved
disastrously wrong?

3. 2 A /Bl, TK on set/
CU SCREEN
1A. INT. UNIT HQ. DUTY ROOM. DAY.
(1A, B1, 2A)
(1 next)

WIDEN to
inc. BENTON
& Corp.

(FERGUS' VOICE
CONTINUES IN THE
BACKGROUND.
BENTON

IS WATCHING THE
PROGRAMME
A CORPORAL)

(TV)

FERGUS: / For some two hundred years
the controversy has raged: What is
the Devil's Hump? We are not the
first to try to find out. But from
1793 when Sir Percival Flint's
miners ran back to Cornwall leaving
him for dead, to the famous Cambridge
University fiasco of 1959, the Devil's
Hump has remained an enigma.

4.

1 A

TV SET L.
onto DOOR
See DR/JO/YATES
enter b/g

PAN them R to
GROUP.

(DURING THIS DOCTOR
WHO AND YATES HURRY
IN) WITH JO)

CLOSE 2's
FLIPPE R

BENTON: Ssh.

(JO: Has it started? . . .)

(. . .)

TOG:

(YATES: Anything happened yet?

DOCTOR WHO: Be quiet both of you.

(BENTON AND THE
CORPORAL GRIN)

FERGUS: (ON THE SCREEN) But tonight,
the enigma will be solved.

TELECINE 2 (continued)
Ext. Barrow, Day.

SOF

HORNER: (O.O.V.) Got round to me at last, have you?

HORNER: And about time too.

HORNER: Hey - bring that camera over here, will you. Come on!

5. 5 A (3A, A1, 5A) / A1 of Stick mine /
LS

(WE SEE HORNER ENTER, L to R,
FOLLOWED BY FERGUS
AND CAMERAMAN)

- 11 -

(5 next)

(on 3)

FERGUS: Would you like to explain that reference, Professor?

HORNER: No. (CONTINUING TO CAMERA)
And at midnight tonight ...

FERGUS: (TRYING TO EXPLAIN) Sutton
Hoo was of course ...

TIGHTEN to
C2-s
FERGUS/HORNER

HORNER: Never mind about Sutton
Hoo. This is what your precious
viewers are interested in. The
Devil's Hump and what's inside it.
Right?

FERGUS: And what is inside it?

HORNER: Treasure, that's what.
The tomb of a great warrior
chieftain. Bronze Age. 800 B.C.

S/B TK

FERGUS: You're very precise.

HORNER: No need to take my word
for it. You'll see for yourself.
Midnight.

FERGUS: Ah yes. Now then. Why
midnight? And why tonight?

7. 5 A HORNER: Obvious. April 30th
 CU FERGUS is Beltane, isn't it?/

FERGUS: Beltane?

OOV

HORNER:/ You know, you ought to do
your homework before you ...

8. 3 A FERGUS: For the viewers, Professor./
 CU HORNER

(1 next)

WIDEN to 2--s
HOLD BEHIND
FOLLOWING SCENE

HORNER: Beltane. Greatest
occult festival of the year bar
Hallowe'en.

9. 1 A (1A, 4B, B1, 2A) / B1, + Alor stick/
BCU DOCTOR WHO

CAM 3, fed to MONITOR

3. INT. UNIT H.Q. DUTY ROOM. DAY.

10. 4 A DOCTOR WHO: Beltane! Of course!/
4--s YATES/JO/
DR/BENTON OOV

FERGUS: /Frankly, I'm not much wiser.

OOV

11. 1 A HORNER:/ You've heard the tales
BCU DOCTOR WHO about this place. Ghosts, witches,
a/b the curse/- the famous curse.

OOV

FERGUS: /You don't believe it?

OOV

12. 2 A HORNER:/ Do you? /
CU TV SET

FERGUS: Then ... er ... why ... ?

13. 3 A HORNER: My new book comes out
C2-s FERGUS/ tomorrow. / A1
HORNER

3A. INT. BARROW. DAY.

FERGUS: (ACIDLY) So it's what one
might call a publicity gimmick?

HORNER: Top of the class lad.

14. 1 A (1A, 4B, B1, 2A) / B1
3-s YATES/ JO/DR

4. INT. UNIT H.Q. DUTY ROOM. DAY.

(FERGUS AND HORNER CONTINUE TALKING
OVER SCENE)

(4next)

DOCTOR WHO: That sounds most implausible. He's being manipulated.

JO: Who is? That creep of an interviewer?

DOCTOR WHO: No, no. The Professor.
There's something dreadfully wrong.

JO: Hey, you really mean that,
don't you?

OOV
YATES: / What could be wrong? /

DOCTOR WHO: I don't know ... (TO
HIMSELF) Aquarius ... Devil's
End ... Beltane ... Come on, come
on, think ...

BENTON: Look I r. /... something's going on.

A vertical line with the label 'SOF' at both the top and bottom ends, enclosed in rectangular boxes.

80F

- 14 -

MISS HAWTHORNE: Oh, no you don't.
Take your hands off me, young man!

HARRY: Now, come on, luv, be a
good girl and ...

MISS HAWTHORNE: Let me go!

MISS HAWTHORNE emphasizes
the word with a vicious
swipe of her brolly.
HARRY pushes her towards
FERGUS.

FERGUS: Okay, Harry.

HARRY shrugs and vanishes.

MISS HAWTHORNE: I have come here to
protest and protest I shall.

PROFESSOR HORNER appears
from the Dig.

FERGUS: (TO CAMERA) This is Miss
Hawthorne, a prominent local
resident who is very much opposed
to Professor Horner's dig.
Professor Horner, I believe you two
have already met?

HORNER: I'll say. Daft woman's
been pestering me for weeks.

MISS HAWTHORNE: I've been trying
to make you see reason ...

FERGUS: Miss Hawthorne, why are
you so opposed to this dig?

(on TK)

MISS HAWTHORNE: Because this man is tampering with forces he does not understand.

HORNER: Oh come on now ...

MISS HAWTHORNE: You will bring disaster upon yourself and upon the whole area if you persist.

HORNER: Rubbish.

MISS HAWTHORNE: Death and destruction await you. Believe me, I know.

FERGUS: But that's just it. Why should we believe you and how do you know?

MISS HAWTHORNE: I am a witch.

HORNER: You see. I told you she was daft.

FERGUS: Miss Hawthorne, you don't really mean ...

MISS HAWTHORNE: I tell you, I'm a witch. White, of course. And that's why you should listen to me, I know.

FERGUS: Well, thank you very much Miss Hawthorne for a most interesting ...

(1 next)

MISS HAWTHORNE: I have cast the runes; I have consulted the talisman of Mercury; it is written in the stars: When Beltane is come, tread softly, for lo, the Prince himself is nigh.

HORNER: You see? Mad as a hatter!

FERGUS: The Prince?

MISS HAWTHORNE: The Prince of Evil; the Dark One; the Horned Beast.

174. 1 A (1A,B1,2A) / B1 +SOF /
CU DOCTOR WHO

TELECINE CONTINUES ON MONITOR

5. INT. UNIT H.Q. DUTY ROOM. DAY.

PAN him L

(DOCTOR WHO LEAPS
INTO ACTION, CROSSING
TO THE DOOR AS IF
OLD NICK HIMSELF
WERE AFTER HIM)

18. 2 A _____
M2-s DR/JO

DOCTOR WHO: Come on. Jo.

JO: Where to?

DOCTOR WHO: Devil's End, of course.
The woman's quite right. We must
stop that lunatic, before its too
late.

(JO FOLLOWS)

19. 1 A _____
3-s YATES/BENTON/
CORPORAL

TELECINE 3 (continued)

/ SOF /

Ext. Barrow. Day.

(on TK)

FERGUS: Yes, well, I'm sure we're most grateful for your - er - informed comments...

MISS HAWTHORNE: Don't you understand? You must stop the dig!

HORNER: Do we have to listen to this rubbish?

MISS HAWTHORNE: (OOV) That man must be restrained! ^Forcibly if need be. What? No, I shall not be quiet. I have as much right to speak as he has. Is the BBC a public Corporation or not? That man must be stopped, I tell you. He must be stopped!

FERGUS: Miss Hawthorne, Professor Horner, thank you.

As he speaks to the CAMERA, it ZOOMS IN to him, LOSING MISS HAWTHORNE, who is still noisily objecting.

FERGUS: So there we are. It seems that time is running out in more ways than one! What is going to happen at midnight? Why not tune in to BBC 3 at eleven-fortyfive and find out? Until then, from me it's good-bye now. Alistair Fergus. The Passing Parade. Devil's End.

20.

4 B

(2B, 4B, C1, 2B)

C1

CU TV SET

WIDEN to LS

as BERT switches it off.

TK FED TO MONITOR IN PUB/
TO SWITCH OFF

SOF

6. INT. PUB. DAY.

(3 next)

(THE LOCALS ARE WATCHING TV - SQUIRE WINSTANLEY, TOM GIRTON, BERT THE LANDLORD)

(on 4)

WINSTANLEY: Good for Miss Hawthorne.
Kept her end up well.

BERT: Woman's round the twist if
you ask me. Always has been.

21. 3 B
 C2-s GIRTON/
 WINSTANLEY

GIRTON: You're right, Bert. Ought
to be put away.

WINSTANLEY: Well, I'm not sure that
she hasn't got a point. Broadly
speaking, you know.

GIRTON: All this stuff about deaths
and disaster? You're not saying you
believe her, Mr. Winstanley -

22. 2 B
 LS PUB

WINSTANLEY: Well, no. But you just
think, there's been some queer
goings on the last few weeks. Sudden
gusts of wind, strange noises.
poor old Jim dropping dead in the
churchyard.

23. 3 B
 CU WINSTANLEY

BERT: Someone was telling me his
cows have gone dry - and my wife's
hens have stopped laying .../

24. 4 B
 GROUP

WINSTANLEY: And all since they
started digging up there on Devil's
Hump./

BERT: Could all be coincidence.

GIRTON: And we've had a spell
of bad weather. Always upsets things
that does ...

25. 2 B
 MCU BERT

WINSTANLEY: Just suppose she's right, eh?
Think of that Bert! /

BERT: Well, I'll tell you. If the Old
'un does come tonight, I'll offer him
the best room. My bread and butter,
he is.

RUN ON - Camera 2 move to Pos. C

TELECINE 4: (2' 38")

SOF

Ext. Village Green. Day.

POLICE CONSTABLE GROOM
comes out of his house to
his bike.

He meets MISS HAWTHORNE.

POLICE CONSTABLE GROOM: Evening, Miss
Hawthorne. Saw you on the telly,
before I came out. Very good, you
were.

MISS HAWTHORNE: Ha! They chopped
me! Cut me off! But don't you
worry, Constable. I'll get my
chance tonight. You'll see!
(cont ...)

She stalks off, but as
she nears churchyard,
a sudden fierce wind
springs up, almost
knocking her over.

Thethe same time, POLICE
CONSTABLE GROOM hears a
shrill whistling which
seems to pierce his skull.
He staggers for a moment,
then becomes calm.

MISS HAWTHORNE recovers herself. She lifts her arms high, her hair and shawl blowing every which way, and chants the following exorcism:

MISS HAWTHORNE:

Avaunt, all ye elementals!

Avaunt, all ye powers of adversity!

She dodges a flying stone and continues:

MISS HAWTHORNE:

In the name of the Great Mother,
I charge thee: Be still and return
to thy resting; be at peace in thy
sleeping. (cont ...)

During this, POLICE CONSTABLE GROOM, moving as in a trance, has picked up a large stone. He moves stealthily to to MISS HAWTHORNE and raises his arm with the obvious intention of bashing in her skull. At the crucial moment, however, her exorcism appears to succeed.

The wind drops, as does POLICE CONSTABLE GROOM'S arm. He presses his hand to his head, in considerable distress.

MISS HAWTHORNE turns and sees him.

MISS HAWTHORNE: (cont) Mr. Groom
... Mr. Groom. Are you all right?

POLICE CONSTABLE GROOM: Yes ... I
think so ... I just felt a bit faint
for a moment.

MISS HAWTHORNE nods
wisely.

MISS HAWTHORNE: I'm not at all
surprised. Not at all. It'll pass,
Mr. Groom, it'll pass.

POLICE CONSTABLE GROOM: I'm all
right now.

MISS HAWTHORNE: We must be on our
guard. All of us.

She turns and goes.

POLICE CONSTABLE GROOM
looks at the stone in
his hand and shakes his
head in bewilderment.

()
Ext. Country Road. Day.

DOCTOR WHO and JO are
bowling along in Bessie.

Around the corner is a
signpost, with an arm
pointing to Devil's End.

Suddenly the strange
wind springs up and
the signpost turns, so
that when Bessie trundles
into sight, DOCTOR WHO
takes the wrong turning.

Ext. Churchyard. Day.

MISS HAWTHORNE is walking
towards the rectory, when
GARVIN, the verger, steps
out.

MISS HAWTHORNE: Oh!

GARVIN: What do you want?

MISS HAWTHORNE: How dare you jump
out at me like that. Out of my way.

GARVIN: What do you want?

MISS HAWTHORNE: If you must know, I
wish to see the vicar.

GARVIN: I'll do, won't I?

MISS HAWTHORNE: You most certainly
will not do. I said Vicar, not verger!

GARVIN: Mr. Magister's not in at the moment.

MISS HAWTHORNE: Not him! I mean the real vicar.

GARVIN: What'd you call Mr. Magister then?

MISS HAWTHORNE: I mean Canon Smallwood, our old vicar. The one who left in such mysterious circumstances.

GARVIN: Nothing mysterious about it. Taken ill and had to leave.

MISS HAWTHORNE: Suddenly, in the middle of the night? Without so much as a goodbye to anyone in the village?

GARVIN: I've got no time to listen to your nonsense. I've got work to do.

But he does not move.

MISS HAWTHORNE: Oh, very well. I'll see the other gentleman. I cannot say I like him, but he is at least a man of the cloth.

GARVIN: He's not ⁱⁿ ~~in~~, I tell you.

MISS HAWTHORNE: I intend to find out for myself. Let me pass.

GARVIN: You're wasting your time.

MISS HAWTHORNE: If you don't stand aside Garvin, I shall be forced to use violence.

The VICAR has come up un-noticed. He clears his throat.
MISS HAWTHORNE looks round.
It is the MASTER.

MASTER: Violence won't be necessary. Good evening Miss Hawthorne. What can I do for you?

26.

2 C (1A,B1,2C)

C1

Deep 2-s

BENTON

YATES

7. INT. UNIT H.Q. DUTY ROOM. EVENING.

(YATES IS LOOKING OUT THE WINDOW.
'BENTON IS AT HIS DESK)

BENTON IS SPEAKING
ON THE TELEPHONE)

BENTON: (INTO PHONE) I told you love,
I can't - I'm on duty ... Any
other night ... Mavis? ... (TO YATES)
Rung off.

YATES: Too bad.

BENTON: Tonight's the Knockout for
the Southern Area Championship.
Mavis and me, we'd entered together.

PAN YATES L
HOLDING 2-s

YATES: What Championships?

BENTON: Ballroom dancing, sir.

(1 next)

(on 2)

(YATES LIFTS AN EYEBROW.)

Becomes 3-s
as BRIG in

THE BRIGADIER COMES IN
FROM HIS OFFICE. HE
IS WEARING EVEING DRESS
BENTON RISES TO ATTENTION.)

BRIGADIER: Everything in order,
Yates?

27.

1 A
MCU BRIG
PAN him L

YATES: Yes sir, no problems. /

BRIGADIER: Right then, I'm off.
You know where to reach me if any-
thing crops up.

OOV

YATES: / Yes sir. Have a good evening,
sir.

(THE BRIGADIER GIVES
HIM A LOOK, BUT
DECIDES TO LET IT
PASS)

28.

2 C
3-s a/b

BRIGADIER: Thank you Captain Yates. /
Good night.

YATES: Night, sir.

BENTON: Night, sir.

HOLD CORPORAL
to f/g +
PAN onto TRAY.

(THE BRIGADIER GOES)

All right for some isn't it, sir?
And we're stuck here with the telly
and a plate of corned beef sandwiches.

-- RUN ON : Lighting -----

ONTO: Page 34. Scene 8. Shot 29

TELECINE 5: (2' 46")

/ SOF /

Ext. Churchyard. Evening.

GARVIN watches sullenly
while THE MASTER talks
to MISS HAWTHORNE.

MISS HAWTHORNE: I beg you to help
me, Mr. Magister. Help me to stop
that foolhardy man.

MASTER: The Professor? Surely ...

MISS HAWTHORNE: He must not enter
the tomb tonight of all nights.

MASTER: But why not?

I

I

I

I

I

MISS HAWTHORNE:
The forces of evil are
abroad tonight.

MASTER: As a rational man I can
only ...

MISS HAWTHORNE: I tell you, Vicar, we're **all** in mortal danger. Have you no concern for the souls in your care?

MASTER: The 'soul' as such is a very dated concept. Viewing the matter existentially ...

MISS HAWTHORNE: Existentially! You are a blockhead, sir!

She turns to go.

MASTER: Miss Hawthorne! One moment.

MISS HAWTHORNE
turns back.

MASTER: You are very distressed, I can see that ...

He moves closer to
her and stares into
her eyes.

MASTER: You're worrying yourself unduly. Everything will be all right. You must believe me. You must believe me.

For a moment MISS HAWTHORNE
is nearly hypnotised.

MISS HAWTHORNE: ... must believe
you ... (cont ...)

She pulls herself to-
gether.

MISS HAWTHORNE: (cont) Why should I believe you? A rational, existentialist priest, indeed.

THE MASTER is very angry at being thwarted.

MASTER: Listen to me ...!

MISS HAWTHORNE: You are a fool, sir. If you won't help me, I must find someone who will.

She sweeps away.

The MASTER'S FACE is livid. He snaps his fingers at GARVIN, who nods and follows MISS HAWTHORNE.

Ext. Country Lane. Night.

Bessie comes round the corner and stops.

DOCTOR WHO: It's no use; we're hopelessly lost.

JO peers at her map with a torch.

JO: I can't understand it. We followed the signs all right.

DOCTOR WHO: If we had, we'd be there by now. You obviously missed one.

JO: I did not.

DOCTOR WHO: Never mind. I forgive you. We'd better press on or we'll be too late.

Ext. Barrow. Night.

ALISTAIR FERGUS is pacing up and down, in a bad state of nerves.

HARRY comes up to him.

HARRY: You all right Alistair?

FERGUS: Of course I am! Why shouldn't I be all right, for Pete's sake? Of all the stupid questions ...

HARRY: Well, I only asked. No need to make a production number of it.

FERGUS: Sorry old chap. Seem to be a bit on edge. I'll be all right.

HARRY moves over to the PROFESSOR.

HARRY: Everything okay Professor? Won't be long now.

HORNER: Any sign of that fool woman?

HARRY: Not so far.

HORNER: Well, keep her away from me. I tell you, lad, I'll do her a mischief.

HARRY: Do my best. (cont ...)

HARRY: (cont) Now, you've got everything straight. We start with the intro from Alistair, then I'll give you a cue to launch into your spiel.

HORNER: Spiel?

HARRY: The chat bit. Momentous occasion and all. And then comes the big moment ...

HORNER: Oh, aye.

HARRY: If you could break into the burial chamber as the first stroke of midnight sounds, that would be absolutely super.

HORNER: Rightoh, lad. I'll do my best to be absolutely super. Super!

HARRY goes to turn away, and then turns back.

HARRY: Suppose something does happen?

HORNER: Like?

HARRY: Personal appearance of You Know Who.

HORNER: Use your initiative lad. Get your chatty friend over there to interview him!

HARRY: Of course. Now why didn't I think of that?

L/h FLIPPER
OPEN

TELECINE 6 (1800" total)
on MONITOR in SET

29.

1

A

(1A, B1, 2C)

MLS past TV SET
to BENTON

B1 +
SOF

8. INT. UNIT HQ. DUTY ROOM. NIGHT.

(BENTON IS WATCHING
A RUGBY MATCH
ON THE TELEVISION.)

30.

2

C (crabbed L)

2-s YATES/BENTON

YATES COMES IN)

YATES: Anything happen ed?

BENTON: Not a thing, sir.

YATES: Isn't it about time for
the dig?

BENTON: Just about. (NODS TO THE
SCREEN) Highlights from the game -
Twickenham.

YATES: Better turn over then.

BENTON: Right ... hey, you see that?
Forward pass.

YATES: Never.

BENTON: You're as bad as the ref,
sir. Oh, no!

PAN YATES R
+ TIGHTEN

YATES: That'll learn him!

(THEY BOTH SETTLE DOWN
TO WATCH THE MATCH)

31.

3

B

(2B, 4B, C1, 3B)

M2-s JO/DR

C1

WIDEN +

PAN them R

to inc. BERT

9. INT. PUB. NIGHT.

(4 next)

(on 3)

2 to B

(IN SPITE OF THE TIME
THE PUB IS STILL
NEARLY FULL.
WINSTANLEY AND
GIRTON ARE PRESENT.

DOCTOR WHO AND JO
ENTER)

BERT: Drink up now, friends, come
along. Sorry, sir. It's long after
time.

DOCTOR WHO: We don't want a drink.
Will you please direct us to the
Devil's Hump.

JO: Where the dig is.

BERT: Going up to see it are you? All
be on telly, you know.

DOCTOR WHO:

32. 4 B It's extremely urgent.
 MCU BERT Look, please will you tell us the way?/

33. 3 B BERT: Always in a hurry you
 MCU DOCTOR WHO townsfolk. All be the same in
 a hundred years, sir./

34. 4 B DOCTOR WHO: I can assure you it will
 MS WINSTANLEY be no such thing./

(2 next)

PAN him L
to 3-s
WIN/DR/JO

WIN: You one of these television
chaps then?

DOCTOR WHO: I am no sort of chap,
sir.

35. 2 B
CU DOCTOR

WIN: Oh. Forgive me. I thought ...
well ... The costume, y'know ... and
the wig .../

36. 4 B
GROUP
WIN/GIRTON/
DR/JO

DOCTOR WHO: Wig! /

(JO SEES THAT HE
IS ABOUT TO EXPLODE)

JO: Now Doctor: -

!

GIRTON: What do you want to go up to
the hump for?

DOCTOR WHO: There's no time for
unnecessary questions. I want to know
the way.

37. 2 B
CU DOCTOR WHO

BERT: All the time in the world, sir. /

38. 4 B
3-s WIN/
GIRTON/DR

DOCTOR WHO: . I intend
to stop that maniac professor before
he brings devastation upon you all. /

(THERE IS A GROAN
OF DISBELIEF)

(2 next)

(on 4)

- 37 -

PAN GIRTON L

GIRTON: One of Miss Hawthorne's brigade.

(GIRTON LURCHES MENACINGLY
TOWARDS THE DOCTOR, WHO
MOVES HIM ASIDE)

39.

2 B

CLOSE GROUP

DOCTOR WHO: Is nobody here capable of
answering a simple enquiry. What's
the matter with you all?

WINSTANLEY: You're making all the fuss,
old man.

(GIRTON IS RECOVERING AND
SNEAKING OUT THE BACK WAY)

DOCTOR WHO: I have never heard such
absolute balderdash ..

JO: Doctor! Please can someone show
us the way please?

WINSTANLEY: Straight past the green
outside, left fork and then straight
up the rise. Can't miss it.

DOCTOR: Excellent. Thank you very much.

JO: Thank you.

Let DR/JO go

(THEY GO)

WINSTANLEY: Extraordinary fellow.

40.

5 B

(5B, A2, 3C)

/A2

C2-s

GIRTON/MASTER

10. INT. VESTRY. NIGHT. (CANDLELIGHT)

GIRTON: White hair he had and a sort
of cloak ...

S/B TK

MASTER: Did he by any chance call
himself "The Doctor"?

(3 next)

GIRTON: That's right. That's what the girl called him. How did you know that?

41. TIGHTEN to CU MASTER: (TO HIMSELF) Does he know? Or
3 C is it merely a residual memory trace?
C3-s

GIRTON: What?

MASTER: It's of no importance.

(HE SNAPS HIS FINGERS AT GARVIN,
WHO SLIPS AWAY)

MASTER: You have done well. But why are you not ready?

GIRTON: Well, thought I ought to tell you. Said he was going to stop the dig.

CRAB L on
their X and
HOLD MASTER

MASTER: Hurry now and prepare. We start the ceremony in only a few minutes.

(AS GIRTON GOES, THE MASTER
GETS FROM THE CUPBOARD A
MAGNIFICENT SCARLET ROBE,
MARKED WITH CABBALISTIC SIGNS.
HEPULLS ON THE HOOD AND GOES
DOWN INTO THE CAVERN)

42. 2 D (2D, 4C, B2, 1B) /B2/
CU BOK
10A. INT. CAVERN. NIGHT. /PILLAR 1 IN/

43. 4 C
PAN MASTER
down passage

44. 1 B
HIGH VLS CAVERN
past f/g PILLAR/
GARGOYLE (THE MASTER CIRCLES
THE MAGIC STONE)
CRANE DOWN +
TRACK IN to inc. /MOVE PILLAR 1
BOK + MASTER to 2 ON TRACK?/

TRACK BACK bringing
MASTER to ALTAR (FOUR FIGURES ROBED IN BLACK
ARE SETTING UP A HEAVY STONE,
BELOW THE HIGH ALTAR. THIS
IS THE STONE OF SACRIFICE)

TELECINE 7 (31")

/SOF

Ext. Barrow. Night.

45.

5 C
MSMASTER
past f/g
THURIBLE

B2
ECHO

F/G PILLARS OUT

11. INT. CAVERN. NIGHT.

(A COVEN OF TWELVE FIGURES,
INC. GIRTON AND GARVIN, MOAN
AN UNTINTELLIGIBLE CHANT
AS THE MASTER THROWS SOME
INCENSE INTO THE THURIBLE.
THERE IS A PUFF OF COLOURED
SMOKE)

MASTER: As my will, so mote it be.

46.

1 C
Overhead shot
COVEN

COVEN: Nema. /

(THE MASTER SPRINKLES WATER
OVER THE STONE OF SACRIFICE,
ON WHICH ARE SEVEN BLACK CANDLES,
CHALICE AND THURIBLE COVERED
WITH RUNIC SIGNS, AND BLACK CLOTH)

MASTER: Harken to my voice,
oh dark one: ancient and awful;
supreme in artifice; bearer of power;
I conjure thee! Be present here at
my command and truly do my will!
EVA, EVARA, EGABALA!
GAD, GADOAL, GALDINA!

COVEN: IO EVOKE!

47.

5 C
CU THURIBLE
PAN UP to
CU MASTER

(THE MASTER THROWN ON SOME
MORE INCENSE.

THERE IS A FLASH, AND
MORE COPIOUS SMOKE)

MASTER: So mote it be.

TELECINE 8 (24")

SOF

Ext. Country Road. Night.

(3 next)

1 to D

DOCTOR WHO and JO come tearing along in Bessie. Suddenly a tree by the roadside begins to fall across the path of the car.

JO: Doctor, look out!

The tree crashes down blocking the road. DOCTOR WHO brings Bessie to a shuddering halt.

DOCTOR WHO: Come on, Jo. We're wasting time. If we run, we might just make it.

They scramble out and run up the road.

48.

3

A

A1

2-s

CAM. OP/
HORNER

12. INT. BARROW. NIGHT.
(A)

(THE PROFESSOR IS
DIGGING AS HE SPEAKS)

HORNER: ... and let's face it, you've had enough blether from t'other fellow. You want to see for yourself. Well, I'll tell you what you're going to see. A stone wall. (HIS TROWEL CHINKS) What did I tell you? I'm not so daft.

(HE BEGINS TO SCRAPE
THE EARTH AWAY FROM
THE STONE)

49.

1

D

HMS BOK

B2

ECHO

13. INT. CAVERN. NIGHT.

(2 next)

PILLARS 2 and 3 IN

(on 1)

S/B TK

PAN Across to
MA MASTER(THE MASTER IS NOW
WREATHED IN SMOKE.CIRCULAR TRACK
with COVEN into
MLSTHE COVEN KEEPS UP
A CONSTANT MOANING.
CIRCLING THE STONE ANTI-CLOCKWISE.
THE MASTER'S SPEECH
IS NOW MUCH MORE
INTENSE AND THE
COVEN REACT VIGOROUSLY)2 move into Pos.
when 1 pastMASTER: As my will, so mote it be.MASTER: OGOT ERUS SAWB/MAL TATH!
TNEW YRAM TATH EREH WYR EVEW
ONSA ETIH WSAWECE ELFSTIB! MALELT
TILAD AHYRAM!COVEN: IO EVOHE!MASTER: EKO EKO AZAL!COVEN: EKO EKO AZAL!50. 2 D
MS THURIBLE(THE MASTER THROWS
YET ANOTHER SUBSTANCE
ON THE THURIBLE.
THERE IS A SMALL
EXPLOSION)51. 3 A
CU STONE
WIDEN to 2-s

A1

14. INT. BARROW. NIGHT.(THE PROFESSOR HAS
BARED A LARGE STONE)

TELECINE 9 (23")

SOF

Ext. Barrow. Night.

The church clock starts
to chime.

GRAMS

DOCTOR WHO is running up
the last slope. JO is
well behind.

DOCTOR WHO: Stop! Stop!

52.

O/L

3 A

Caption: F/G+Ceiling

B2

ECHO

4 C

VLS

15. INT. CAVERN. NIGHT.

PILLAR 4 IN

MASTER:

By the power of earth,
By the power of air,
By the power of fire eternal
And the waters of the deep,
I conjure thee and charge thee,
ARISE, ARISE, AT MY COMMAND,
AZAL, AZAL.

Tog.{ COVEN:

AZAL!!

{ MASTER:

53.

5 A

A1

MS DOCTOR
Let him
thru shot

16. INT. BARROW. NIGHT.

(A)

(AS THE FIRST STROKE
OF TWELVE SOUNDS, THE
PROFESSOR WRENCHES
ASIDE THE STONE, JUST
AS THE DOCTOR REACHES
HIM.

54.

3 A

DOCTOR: Stop! Stop! /

M2-s

- 44 -

+

Shake fx.

ZOOM IN to
HOLE

(FROM THE HOLE EMERGES A
ROARING NOISE, RISING TO
A HIGH SCREAM. A BLAST OF
ICY WIND THROWS THEM TO
THE GROUND)

RECORDING BREAK

TELECINE 10 (16") + CAMERA 4 D

SOF

Ext. Barrow. Night.Freeze Fx.
as zooms in

The very earth begins to shake.
The TV Unit struggle to save
their equipment.

 RECORDING BREAK: Move to Barrow (B)

55.

1 C

B2

CU MASTER
(rocking head)

17. INT. - CAVERN. NIGHT.

WIND
blows smoke

CRANE UP to
HLS

PILLAR 3IN

+
Shake Cam.

(THE MASTER IS
LAUGHING IN
TRIUMPH AS THE
COVEN CRIES ALOUD
IN TERROR AT THE
SHAKING OF THE
BUILDING.

56.

2 E

CU GIRTON

As he points
CRASH ZOOM IN
to CU BOK

SUDDENLY, GIRTON
POINTS IN HORROR AT
THE GARGOYLE, WHICH
TURNS ITS HEAD AND
LOOKS STRAIGHT INTO
THE CAMERA. ITS
EYES ARE BLAZING RED)

Girton: Look!

TELECINE 11: (16") + CAMERA 4 C

SOF

Ext. Barrow. Night.

Freeze Fx.

The wind, the earthquake
and the noise continue as
JO struggles towards the
Barrow.

57.

5 A

A1

MCU JO
(Cam. Shake)

(3 next)

18. INT. BARROW. NIGHT.
(A + B)

(on 5)

WIND
Dies.Jo: Doctor - are you all right?

58.

3

D

M2-s DOCTOR/
HORNER
(JO's eyeline)

+

Shake fx.

(AS JO ENTERS - SET A
THE BARROW, SHE
SEES DOCTOR WHO - SET B
AND PROFESSOR
HORNER LYING
UNCONSCIOUS,
COVERED BY A STRANGE
WHITE FROST.AS SHE NEARS THEM A
FEARSOME TREMOR
SHAKES THE BARROW.THE EARTH FACE COLLAPSES.
DOCTOR WHO AND THE
PROFESSOR ARE BURIED)

59.

5

A

BCU JO

JO SCREAMS IN TERROR
- WIDE EYED.)JO: Doctor - no!

TELECINE 12 ()

Closing titles + TJ SLIDES

1. Doctor Who
JON PERTWEE
2. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
3. The Master
ROGER DELGADO
4. Jo Grant
KATY MANNING
5. Captain Mike Yates
RICHARD FRANKLIN

Sergeant Benton
JOHN LEVENE
6. Miss Hawthorne
DAMARIS HAYMAN
7. Bert the Landlord
DON McKILLOP

Squire Winstanley
ROLLO GAMBLE

8. Garvin
JOHN JOYCE

Dr. Reeves
ERIC HILLYARD
9. Tom Gorton
JON CROFT

PC Groom
CHRISTOPHER WRAY
10. Prof. Horner
ROBIN WENTWORTH

Alastair Fergus
DAVID SIMEON

Harry
JAMES SNELL
11. Title Music
RON GRAINER &
BBC Radiophonic Workshop
12. Incidental Music
DUDLEY SIMPSON
13. Special Sounds
BRIAN HODGSON &
BBC Radiophonic Workshop
14. Film Cameraman
FRED HAMILTON

Film Sound
DICK MANTON

Film Editor
CHRIS WIMBLE
15. Visual Effects
PETER DAY
16. Costumes
BARBARA LANE

Makeup
JAN HARRISON
17. Studio Lighting
RALPH WALTON

Studio Sound
TONY MILLIER

13. Script Editor
TERRANCE DICKS
19. Designer
ROGER FORD
20. Producer
BARRY LETTS
21. Directed by
CHRISTOPHER BARRY
BBC tv

FADE SOUND AND VISION

RUN ON - Retakes to Ep. 1

STUDIO 1AFTERNOON RECORDING

Ep/Pg.	TK Seq. in script	TK
		<u>1stRoll</u>
I/1	<u>TELECINE 1 + TJ SLIDES</u> (+) 4' 57"	<u>TK1</u>
	<u>Opening titles</u> <u>Ext. Village. Night.</u> - Devils End in wind and rain <u>Ext. Village. Day</u> - Dr. Reeves + Miss Hawthorne <u>Ext. Barrow. Day.</u> - OB Unit <u>Ext. Unit Workshop</u> - Dr. Who, Jo, Yates	
I/21	<u>TELECINE 4</u> (2' 38")	<u>TK2</u>
	<u>Ext. Village. Day.</u> PC Groom, Miss Hawthorne and ye elementals <u>Ext. Road. Day</u> Dr. Who + Jo and signpost <u>Ext. Churchyard. Eve.</u> Miss Hawthorne, Garvin and Mr. Magister	
I/28	<u>TELECINE 5</u> (2' 46")	<u>TK3</u>
	<u>Ext. Churchyard. Eve</u> Miss H, Garvin, Magister <u>Ext. Road. Night.</u> Dr. Who, Jo lost. <u>Ext. Barrow. Night.</u> OB unit	
II/	<u>TELECINE 1 + TJ SLIDES</u> ()	<u>TK4</u>
	<u>Opening titles</u>	
II/	<u>TELECINE 3</u> (1'07")	<u>TK6</u>
	<u>Ext. Barrow. Night.</u> PC G room watched	
II/	<u>TELECINE 4</u> (21")	<u>TK7</u>
	<u>Ext. Barrow. Night.</u> PC Groom on duty	
II/	<u>TELECINE 5</u> (19")	<u>TK8</u>
	<u>Ext. Barrow. Night.</u> PC Groom crushed	

END AFTERNOON RECORDING

Ep/Pg	Scene/Artists	D/N	Cams/Booms	Shots
I/9	1. INT. CAVERN Fergus	D	4C, 1C Stick mike	1-2
	TELECINE 2 (1'17") Ext. Barrow. Day. Fergus programme intro			
	with TK 2 on TV set			
I/9	1A. INT. DUTY ROOM Jo Benton Yates Dr. Who Corporal (n/s)	D	1A, B1, 2A	3-4
I/10	TELECINE 2 (cont) (TK 1) Ext. Barrow. Day. - Prof. Horner interrupts			
I/11	2. INT. BARROW. Fergus Horner	D	3A, A1, 5A or stick mike	5-8
I/13	3. INT. DUTY ROOM Dr. Who Jo Yates Benton Corporal (n/s)	D	1A, 4B, B1, 2A + 3A, A1 (Barrow)	9-12
	with STUDIO on TV set			
I/13	3A. INT. BARROW. Horner Fergus	D	3A, A1	13
I/13	4. INT. UNIT DUTY ROOM Dr. Who Jo Yates Benton	D	1A, 4B, B1, 2A + A1 (Barrow)	14-17
I/14	with TK on TV set TELECINE 3 (1'52") (TK 2) Ext. Barrow. Day Miss Hawthorne intervenes			

Ep/Pg.	Scene Artists	D/N	Cams/Booms	Shots
I/17	<u>5. INT. DUTY ROOM</u> Dr. Who Jo Yates Benton Corporal (n/s)	D	1A, B1, 2A	17A-19
I/18	<u>with TK on TV set</u> <u>TELECINE 3 () cont.</u> (TK 2) <u>Ext. Barrow. Day.</u> Miss Hawthorne protests			
I/19	<u>with TK on TV set</u> <u>6. INT. PUB.</u> Bert Squire Girton Locals (n/s)	D	2B, 4B, C1, 3B	20-25
RUN ON: 2 to C				
I/26	<u>7. INT. DUTY ROOM</u> Yates Benton Brigadier	Eve	1A, B1, 2C	26-28
RUN ON - Lighting change				
I/34	<u>8. INT. DUTY ROOM</u> Benton Yates <u>with</u>	N	1A, B1, 2C	29-30
I/34	<u>TELECINE 6 (1'00)" on TV set</u> (TK3) total <u>Rugby match</u>			

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
I/35	<u>9. INT. PUB.</u> Bert Girton Squire Dr. Who Jo Locals (n/s)	N	2B, 4B, C1, 3B	31-39
I/38	<u>10. INT. VESTRY</u> Master Girton Garvin	N	5B, A2, 3C	40-41
I/39	<u>10A. INT. CAVERN</u> Master 4 Coven (n/s)	N	2D, 4C, B2, 1B	42-44
I/40	<u>TELECINE 7 (31")</u> (TK4) <u>Ext. Barrow. Night.</u> OB on the air <u>Ext. Road. Night.</u> Dr. Who + Jo up to dig.			
----- RUN ON -----				
I/41	<u>11. INT. CAVERN</u> Master 10 coven (n/s) Girton Garvin	N	B2, 5C, 1C	45-47
I/41	<u>TELECINE 8 (24")</u> (TK 5) <u>Ext. Road. Night.</u> Tree falls to stop Bessie			
I/42	<u>12. INT. BARROW(A)</u> Horner Cam. Op (n/s)	N	3A, A1	48

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
I/43	<u>13. INT. CAVERN</u> Master Coven Girton	N	1D, B2, 2D	49-50
I/43	<u>14. INT. BARROW (B)</u> Horner	N	3A, A1	51
I/44	<u>TELECINE 9 (23")</u> (TK6) <u>Ext. Barrow. Night. Dr. Who + Jo run to dig</u>			
I/44	<u>15. INT. CAVERN</u> Master Coven Girton	N	4C, B2, + 3A (CSO)	52
I/44	<u>16. INT. BARROW (A)</u> Horner Dr. Who	N	3A, A1, 5A	53-54
RECORDING BREAK				
I/45	<u>TELECINE 10 (16") + CAM 4D</u> (TK7) <u>Ext. Barrow. Night - Quake begins</u>			
RECORDING BREAK				
I/45	<u>17. INT. CAVERN</u> Master Coven Girton	N	2E, B2, 1C	55-56
I/45	<u>TELECINE 11 (16")</u> (TK8) <u>Ext. Barrow. Night. - Quake continues with Jo</u>			
I/46	<u>18. INT. BARROW</u> (B + A) Horner Dr. Who Jo	N	3D, A1, 5A	57-59
I/46	<u>TELECINE 12 + TJ SLIDES</u> (TK 9) Closing titles - Ep. 1			
RUN ON - RETAKES ?				

Ep/Pg	Scene/Artists	D/N	Cams/Booms	Shots
EPISODE 2				
II/2	<u>1. INT. UNIT DUTY ROOM</u> Yates Benton Duty Corp (n/s)	N	1A, B1, 2C + 3D, 4C (Barrow/Caption on Monitor	61-64
II/3	<u>with STUDIO on TV set</u> <u>2. INT. BARROW.</u> Jo Dr. Who OB unit (n/s)	N	A3, 5D	65
II/3	<u>3. INT. CAVERN</u> Master Coven Girton	N	4E, D1, 2D, 1B	66-69
II/4	<u>TELECINE 2 (33")</u> <u>Ext. Barrow. Night. Dr. Who frozen</u>			

II/5	<u>RUN ON</u> <u>4. INT. DUTY ROOM</u> Yates Benton	N	1A, B1, 2C	70
II/6	<u>5. INT. PUB.</u> Bert Dr. Weeves Squire Dr. Who Jo OB man (n/s) Locals (n/s)	N	4G, 1E, C2, 3E	71-81

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
II/11	<u>6. INT. DUTY ROOM</u> Yates <u>CROSS CUT with</u>	N	B1, 2C	82
II/11	<u>7. INT. PUB</u> Jo	N	B1, C2, 3E + 2C (Duty Room)	83-85
II/12	<u>8. EXT. A WALL</u> Bert	N	5E	86
II/12	<u>9. INT. DUTY ROOM</u> Yates Benton	N	B1, 2C	87
II/15A	<u>11. INT. CAVERN</u> Master	N	1D, D2	88
II/16	<u>12. INT. CAVERN</u> Master	N	1D, D2	89
II/16	<u>TELECINE 6 (1'15") + Camera 3F, 2E</u> (TK10) <u>Ext. Country. Day Helicopter</u> <u>Int. Helicopter. Day Yates and Benton</u> <u>Ext. Country. Day Helicopter lands - see footprints</u>			90
II/20	<u>15. INT. PUB.</u> Jo Yates Benton	D	4G, C1, 3F	91-93
II/21	<u>16. INT. BRIGADIER</u> <u>FLAT</u> Brigadier	D	2E, local mike	94

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
II/23	<u>18. INT. VESTRY</u> Benton Miss Hawthorne	D	5B, A2, 3C	95-98
II/24	<u>19. INT. VESTRY</u> Benton Miss Hawthorne	D	5B, A2,	99
II /24	<u>20. INT. CAVERN</u> Benton Miss Hawthorne Garvin	D	4H, D1, B3 3C, 1C, 2F, FR?	100-119
II/28	TELECINE 10 + Camera 4 , 5B, 3G (TK 11) (46") <u>Ext. Churchyard. Day.</u> Garvin vapourised.			
II/29	<u>23. INT. CAVERN</u> No artists	D	1P/C,	122
----- RUN ON -----				
II/31	<u>26. INT. PUB</u> Dr. Who Yates Jo Miss Hawthorne Benton Bert	D	4G, 2G, C2, 3B/J	123-134

Ep/pg.	Scene/Artists	D/N	Cams/Booms	Shots
II/34	<u>28. INT. PUB</u> Yates Miss Hawthorne Dr. Who Jo Bert Benton	D	4G, 2G, C2, 3J	135-141
II/40	<u>30. INT. PUB</u> Yates	D	4G, C2	142
II/40	<u>TELECINE 14 (17")</u> - (TK12) <u>Ext. Country Road, Day - Brigadier</u>			
II/40	<u>31. INT. PUB.</u> Yates Brigadier (DISTORT)	D	4G, C2	143
II/	<u>TELECINE 15 (10")</u> <u>Ext. Country Road. Day.- Brigadier</u>			

END EPISODE 2

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
III/35	<u>21. INT. CAVERN</u> Master	D	B3, 2D, 1E + 3J (CSO)	144-45
III/37	<u>22. INT. CAVERN</u> Master	D	B3, 2D	146
III/39	<u>24. INT. CAVERN</u> Master Bok	D	2D, 4C, 1B, B3 + 3J (CSO) - RUN ON - - 1C, B3 -	147-149 ----- ----- 150
III/39	<u>TELECINE 6 (5")</u> (TK14) <u>Ext. Barrier. Day</u> Brig + Dr. Who hear bells			
III/40	<u>27. INT. CAVERN</u> Master Bok	D	1C, B3	151
III/40	<u>TELECINE 7 () + TJ SLIDES</u> (TK15) Closing titles			